CELESTINA

CONCORDIA UNIVERSITY — Faculty of Fine Arts
Division of Performing Arts

CELESTINA

Adaptation by Joseph T. Cazalet
Translation by Margaret Stocker

Directed by Joseph T. Cazalet and Graham Batchelor

Chameleon Theatre — Feb.23,24,25,26,27,28,Mar.1,'81

A few notes on

CELESTINA

or

THE TRAGI-COMEDY OF CALISTO AND MELIBEA

Composed as a rebuke to those foolish lovers who are so carried away by their unbridled passions that they make their mistresses their gods. Also as a warning against the wiles of procuresses and wicked, flattering servants.

The earliest extant text, entitled THE COMEDY OF CALISTO AND MELIBEA, was printed in Burgos, Spain, in 1499 comprising sixteen acts of dialogue. After 1501, the text was enlarged to twenty-one acts and the title changed to THE TRAGI-COMEDY OF CALISTO AND MELIBEA. During the sixteenth century the text came to be referred to as simply LA CELESTINA. The earliest extant texts are technically anonymous, but editions after 1500 contain an acrostic poem in which the first letter of each line of verse spells out a message. The message is: THE BACHELOR (of Arts or Law) FERNANDO DE ROJAS COMPLETED THE PLAY OF CALISTO AND MELIBEA. HE WAS BORN IN THE TOWN OF MONTALBAN. These editions also contain a letter from the author to a friend, presumably written by Rojas, in which he states that he found the first act of a play which so fascinated him that he felt compelled to finish it. The "finishing" consisted of fifteen acts and subsequently twenty acts. As one can easily imagine, a great deal of critical controversy surrounds the question of authorship. However, if we accept Rojas' statements, he found the first act of the manuscript and completed it while a student of law at the University of Salamanica, Spain, some time before 1499. It may be significant to note that Rojas belonged to a converso family, a Jewish family that had been forced by the Inquisition to convert to Catholicism. It is important to understand that LA CELESTINA was intended to be read; there was no secular theatre in fifteenth century Spain and the play was not performed in Rojas' lifetime. The printed edition was, however, enormously popular. At least eighty, and probably more than one hundred, editions were printed in Spain during the sixteenth century. THE COMEDY or TRAGI-COMEDY was translated and printed in German, French, Italian, and English in numerous editions during the sixteenth century. The popularity and printing history of LA CELESTINA is unparalleled in European literature. The earliest extant English translation, by James Mabbe, appeared in 1631; however, in 1530 a man named Rostell published an interlude entitled CALISTO AND MELIBEA. In 1598 a text entitled THE TRAGICKE COMEDYE OF CELESTINA was licensed for publication. Only one translation of CELESTINA was printed in English between 1631 and 1955, which probably accounts for the fact that the play is so little known in the English speaking world.

I have not been able to discover when LA CELESTINA was first staged, either in Spanish or English. It is clear that Mabbe's version was intended as a stage version. I know of no published modern stage version in English, which led me to encourage Ms. Stocker to translate the text for the current production. I would recommend Phyllis Hartnoll's translation published by Everyman's Library Edition, to those who care to read the entire text. Our production is based on the twenty-one act TRAGI-COMEDY, but contains less than a third of the original text. In addition to the splendid work of Ms. Stocker whose translation included the majority of the text, and to whom I publicly apologize for my hatchet work, I am grateful to the entire company for their work on the text.

J. CAZALET

SCENARIO

ACT I

Scene
1. Melibea's garden
2. Calisto's house
3. Celestina's house
4. A street
5. Calisto's house
6. Celestina's house
7. Melibea's house
8. A street
9. Calisto's house
10. A street
11. Areusa's house

ACT II

Scene
1. Celestina's house
2. Melibea's house
3. Calisto's house
4. Celestina's house
5. The door of Melibea's house
6. Calisto's house
7. Melibea's garden
8. Areusa's house
9. Calisto's house
10. A street
11. Melibea's garden
12. Melibea's bedchamber
13. A tower and courtyard of Melibea's house

A small port city in Spain, Fall, 1499.

THERE WILL BE A 10 MINUTE INTERMISSION AFTER ACT I.

CELESTINA

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Directed by Joseph T. Cazalet and Graham Batchelor

Set and Costumes designed by	John Dinning
Lighting Designer	Don Childs
Costumière	Gayle Larson
Musical Director and Original Music	Allan Crossman
Lyrics of Songs translated by	Phyllis Hartnoll

CAST

Celestina, a woman of many professions		Margaret Stocker
Elicia, a woman in the service of Celestina		Diane St. Jean
Areusa, a cousin of Elicia		Julie Lemieux
Calisto, a young nobleman		John Bourgeois
Sempronio, servant to Calisto		Michael Mitchell
Parmeno, servant to Calisto		Greg Campbell
Sosia, servant to Calisto		Phil Flagler
Tristan, servant to Calisto		Thomas Morison
Melibea, a young noblewoman		Meg Labelle
Pleberio, Melibea's father		Daniel Dickson
Alisa, Melibea's mother		Katherine O'Reilly
Lucretia, servant to Melibea		Jacqueline Boulanger
Crito, a friend of Elicia		Harry Standjofski
Centurio, a friend of Areusa		Harry Standjofski
Musicians	Flutist	Jeffrey May
	Keyboard	Mireille Weber

PRODUCTION

Stage Manager	Lise Bernier
Ass't. Stage Manager	Liliane Clune
Ass't. Stage Manager	Julie Tessier
Technical Director	Christine Léger
Ass't. Technical Director	Annabelle Tulley
Stage Crew Head	Jane Mawby
Properties Head	Viviane Mitjans
Ass't. Properties	Sylvie Tremblay
Costumes Head	Caroline Errington
Master Electrician	Lyse Cinq-Mars
Ass't. Master Electrician	Nancy Brown
Sound	Gary Fullerton
Poster and Programme Designs	John Dinning

CREWS FOR SPRING SEMESTER PRODUCTIONS

Light Crew

Allan Arfin
Matthew Brown
Mark Freedman
Karen Goodman
Eric Grischkat
Nina LaChapelle
Jean Lalonde
Erin McLaughlin
Danette MacKay
Christina Milburn
Brian Monk
Willis Morrisette
Steve Skitt

Set Construction

Richard Brian
Robert Burns
Irene Bilocerkiwsky
Carolyn Combs
Marlene Colacci
Patrick Davis
Julie Germain
Vally Mestroni
Octavio Peláez

Props Crew

Debbie Friedman
Jo Ann Morel
Charles Morin
Michael Shayne

Costume Crew

Heather Adderley
Marie Drolet
Caroline Errington
Ila Grayland
Jayne Hill
Debra Kroeger
Rosemary Lanni
Christine Lavoie
Viviane Mitjans
Carmie Pietracupa
Fabienne Vachon

CREWS FOR SPRING SEMESTER PRODUCTIONS

Paint Crew

Loreen Bell
Luce Gendron
Judy Harquail
Margaret Labelle
Julie Lemieux
Louyse Leonard
Pauline Little
Mary Mongiovi

Front-of-House Crew

Penny Farfan
Christina Milburn
Viviane Mitjans
Robb West

SPECIAL THANKS TO:

Théâtre du Nouveau Monde
National Theatre School
Marcel Benoit
Sarah Frye
Nancy Wood

OUR NEXT PRODUCTION:

March 24 - April 4
Student-directed plays
Chameleon Theatre